Pausanias, speaking of this building, which is at Bassæ, near Phigalia, states that "the temple of Apollo Epicurius (the deliverer), which, together with its roof, is of stone, surpasses all the temples which are in Peloponnesus, with the exception of that in Tegea, in the beauty of the stone, and harmony of the proportions." "The earliest modern notice we have found of this monument," says Mr. T. L. Donaldson, who has delineated this temple with great pains in the fourth volume (supplemental) of Stuart's Athens, "is in the work of Mons. Pouqueville, who describes the temple as having been sought for about the year 1770, by a Mons. Bocher, an enterprising French architect, proceeding from Caritena, during a second visit to the Morea, who fell a sacrifice to his professional zeal, being murdered by the barbarous Moreotes, near the ruins of the temple. Our countryman Sir William Gell, we believe, was the first who procured any detailed account of the temple, which was found to resemble in magnitude, and to class with the temple of Theseus, at Athens, but to differ from it in the proportions and number of columns on the flanks, and in the singular arrangement of the cella." Attention being thus turned towards a monument of the age of Pericles, erected by one of the architects of the Parthenon, architectural travellers were induced to investigate the structure more narrowly, and in 1812 a party was formed for the purpose of excavating, consisting of Baron Haller, Mr. C. R. Cockerell, Mr. J. Foster, of Liverpool, Mons. Jacques Linkh, of Stutgard, architects, Baron Stackelberg, a superior amateur draughtsman, Thomas Legh, Esq., M.P., and Mons. Gropius, Austrian vice-consul and banker at Athens. Having first conciliated Veli Pacha, son of the noted Ali Pacha, of Jannina, by agreeing to pay him half the value of the marbles, the expedition proceeded to the ruins, where they encamped and employed upwards of one hundred labourers to clear out the interior of the temple, and after three months' exertion they were rewarded by bringing to light the beautiful frieze in high relief that surrounded the interior of the cell, upwards of 100 feet long and 2 feet 1½ inch in height; it was in numerous fragments, which were carefully reunited, representing the battles of the Centaurs and Lapithæ, and of the Greeks and Amazons, the favourite subjects of the early Grecian artists." This frieze is now in the British Museum, and is known as the Phigaleian Marbles; they were procured for the sum of 15,000*l.*, through the intervention of Mr. Hamilton. The entrance to the temple was facing the north, contrary to the usual practice. The temple was 47 feet broad, 125 feet long, and ascended by three steps. There were six columns in each front, and fifteen on each flank, all 3 feet 7 inches in diameter, and 19 feet 6 inches high. In the interior of the cell were *attached* columns of the Ionic order, of a very ancient character, (together with a single insulated column of the Corinthian order,) over which, on the four sides of the cell, ranged the sculptured frieze. The columns and walls are constructed of the hard and beautiful limestone of the country, but the sculpture and roof are of marble. It would not appear from Mr. Donaldson's description that any decorations existed in the pediments or metopes. "The arrangement of the engaged columns of the cella is very peculiar. A similar disposition has never hitherto been found, though, perhaps, in the temple of Apollo Didymæus, at Branchidæ, near Miletus, the projecting pilasters conveyed the same effect less distinctly expressed. The spaces between the Ionic columns seem to afford admirable situations for statues, as they would be secured by the columns on each side, and by the soffits above, from the occasional inclemency of even that mild atmosphere."

THE PROPYLÆA, a Doric structure, forms the only entrance to the Acropolis of Athens. Pausanias says, "There is only one entrance to the Acropolis, it being in every remaining part of its circuit a precipice, fortified with strong walls. This entrance was fronted by a magnificent building, called the Propylæa, covered with roofs of white marble, which surpassed for beauty all that he had before seen." This was begun during the administration of Pericles, B.C. 437, and was finished in five years, Mnesicles being the architect, at an expense equivalent to 464,000*l.* The front of the Propylæa consisted of six columns, and at the back of the building was a similar portico; between the two was the wall, in which were five gates: the centre reached from the platform to the height of the entablature; it was 13 feet wide, and was used on solemn occasions for the chariots: the road-way was between two rows of Ionic columns; a gate, 9 feet wide and of less height than the centre, occupied each side, and beyond them were two smaller doorways, which were used for ordinary passage. On the right of the Propylæa was a building called the Temple of Victory-without-wings. On the left was an edifice adorned with paintings, the work of Polygnotus, the subjects chiefly from Homer, and it is supposed that herein stood a group of the Graces draped, the performance of the celebrated Socrates, who pursued his father's profession of a sculptor, until he devoted the energies of his wonderful mind to the study of philosophy.

Plutarch and Diogenes Laertius allude to this performance. The latter says, "Moreover, Duris says that he laboured, and that he carved statues; others assert that the figures of the Graces in the Acropolis, which are clothed, are by him." The bas-reliefs, which were on the frieze of the Temple of Victory, were brought to England by Lord Elgin's agents, and are now in the British Museum. They are brilliant specimens of the design and execution of the best epoch of Grecian art; some of which represent contests between the Athenians and other Greeks during the Peloponnesian war, and others the combats between the Athenians and the Persians. In the British Museum the former are marked Nos. 160 and 161, and the latter are figured Nos. 158 and 159.

Similar in plan to the building at Athens is the Propylæa at Eleusis, and in design little inferior to its Athenian prototype. It was erected, together with the Temple of Ceres, to which it served as a vestibule, and the connected Temple of Diana-Propylæa, by Pericles, for the solemnization of the Mysteries of Ceres, the most sacred among the religious rites of Greece. Ancient authors appear to have been prevented from mentioning the building by the deep mystery which was cast over the rites. Thus Pausanias pretended that he was deterred by a vision he saw in his sleep from disclosing any particulars concerning the Eleusinium at Athens, and the superhuman interposition forbade him to notice any object contained within the sacred precinct of the temple at Eleusis. The multitudes who resorted to Eleusis to be initiated so contributed to enrich the spot favoured by Ceres, that it began to vie with Athens in splendour and extent, and the Athenians, jealous of its rising greatness, reduced it to the rank of one of their *demi*, or borough towns. A road, called the Sacred Way, which can be still traced, led from Athens to Eleusis. The Propylæa bears a striking resemblance to that at Athens, having at each end a portico of six columns, five gates, and two rows of Ionic columns within. To make the central opening large enough to admit chariots, the usual arrangement is departed from by the addition of a triglyph in the frieze over the space between the central columns. The pavement, the steps, and every part of the superstructure, were of fine Pentelic marble; the roof also was covered with marble slabs, worked into the shape of tiles; the joints of these tiles were covered with others which follow the slope of the roof, to prevent the admission of water. This ingenious contrivance was the invention of Byzes of Naxos, and it was so highly appreciated by the Greeks, that they honoured the inventor with a statue. The termination of the joint-tiles was formed by an upright tile, on which was painted the lotus. Byzes lived 500 years before the Christian era.

G. R. F.

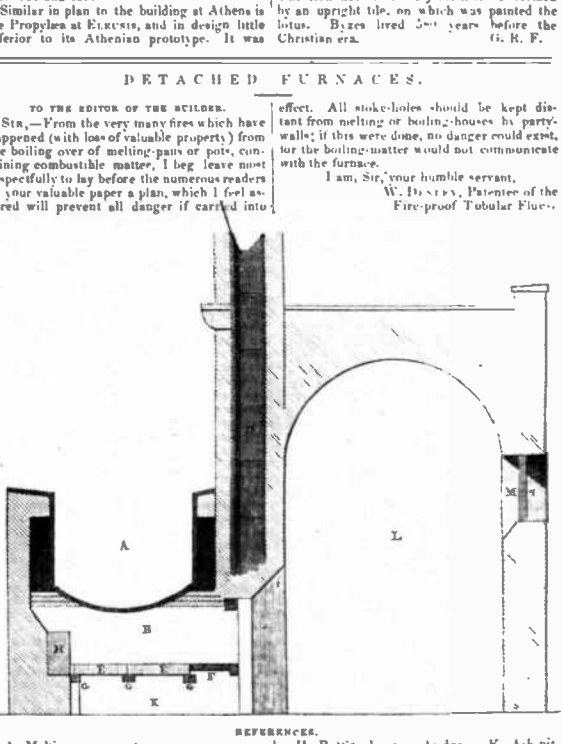
DETACHED FURNACES.

TO THE EDITOR OF THE BUILDER.

SIR,—From the very many fires which have happened (with loss of valuable property) from the boiling over of melting-pans or pots, containing combustible matter, I beg leave most respectfully to lay before the numerous readers of your valuable paper a plan, which I feel assured will prevent all danger if carried into effect. All stoke-holes should be kept distant from melting or boiling-houses by party-walls; if this were done, no danger could exist, for the boiling-matter would not communicate with the furnace.

I am, Sir, your humble servant,

W. DESTIN, Patentee of the Fire-proof Tubular Flues.



REFERENCES.

A. Melting-pan or pot.
B. Furnace. C. C. Flue.
D. Patent tubes in the perpendicular flue.
E. E. Furnace-bars.
F. Dead plate. G. G. G. Bearing-bars.
H. Butting-lump, or bridge. K. Ash-pit.
L. Stoke-hole, with iron or slate doors; which may be either arched over or covered with iron rafters and slate slabs.
M. Iron-grating for light.

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